

THE CATHOLIC ART QUARTERLY



1957
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MICHAELMAS

THE CATHOLIC ART ASSOCIATION

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THE CATHOLIC ART QUARTERLY

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MAKING AND TEACHING



THE PROCESS OF ART enables mankind to benefit by the use of things which nature does not supply. Like every other human function its exercise has secondary effects which are generally beneficial to him who exercises it. In the ordinary productive life of a craftsman these benefits may be taken for granted or scarcely noticed, as merely part of the good life which the practice of his craft provides. The farmer, for example, benefits from his healthy outdoor exercise without giving much conscious thought to the matter. But in other situations such advantages incidental to this or that professional life may be isolated, and aimed at as definite goals, and such isolation is not only possible but proper.

Both the teachers of children and those whose vocation it is to ameliorate the sufferings of the mentally sick use artistic techniques for their various charitable ends. Children draw with crayons, paint with brushes, and model in clay; psychotic patients exercise themselves in similar ways, but the rules with which these arts are persued are entirely distinct from those of the adult and normal professional world. The teacher or nurse has little or nothing to say to her charges about techniques and their inevitable disciplines. She does not regard the quality of the work done as of any importance whatever, from her point of view. For her these things are only means to educational or therapeutic ends, which consist in the good of the child "artist" to be educated, or the sick "artist" to be cured.

This emphasis on the good of the maker is of course directly contrary to the emphasis proper to adult and normal making. The professional producer of pictures, novels, or any other useful thing must regard himself and his work in an entirely different light. As a professional producer he accepts from his employer the money upon which he lives, and justice demands that he give fair value for that money. He must bind himself to give his patron an instrument that will serve his need, and to fashion that instrument with his best possible technical skill. Whereas the teacher and the doctor properly ignore technical rules and work for the good of the artist, the professional disciplines himself to the utmost in technical proficiency and works for the good of the thing to be made. These two artistic approaches are as different as black and white.

But like black and white, which may be blended together in a progressive series of grays, it may sometimes be difficult in practice to tell where the educational emphasis is supposed to end, and the professional to begin. At what point does the absolute switchover occur between child and adult, sick man and well man? There is much to be said in answer to this question, but it cannot be said here. It will be worthwhile here to emphasize only the difference between the two situations, and to recognize the peculiar character of each.

For there is today a great deal of confusion in this matter. In many of our art schools, for example, there is a strong tendency *not to teach* techniques, even when the instruction is supposed to be on the professional level, from a conviction that it is better to let the student discover

technical truths for himself. This attitude on the teacher's part can only cause misery and frustration to the student who should be receiving instruction in the craft for which he is trying to prepare himself. It is no more possible for a student of carving or painting to rediscover for himself the discoveries of two or three millenia, than for the student of chemistry, physics, or medicine. The task of the teacher, whether of a science or an art, is to put his pupils as rapidly as possible in possession of the accumulated experience of mankind. Aristotle, sitting down to write his *Metaphysics*, first asked himself what the wise men of the past had said on his subject. Being one of the most powerful intellects of all history, this first inquiry was only his beginning, but most students cannot expect to be Aristotles, any more than

they can expect to be President. Even those destined to be leaders must first be followers.

Much of the confusion and frustration which so often hamper the work of our art schools could be avoided if this one distinction could be made clear. The work of a child is primarily for the good of the child, but the work of a grown man or woman is for the good of his neighbor. It is right that the child should not be burdened with definitions of function and rules of technique which he is not yet old enough to carry, but no self-respecting student or professional producer would allow himself these indulgences if he could recognize them for what they are—the application of infantile or therapeutic situations to the mature man or woman's service of God and neighbor.

PRESIDENT'S ANNUAL REPORT

AS PRESIDENT OF THE CATHOLIC ART ASSOCIATION I presided at an officers' meeting which was held at St. John Baptist de la Salle School in Chillum, Maryland on October 13th. Reports of outgoing officers were received and the duties of the new officers discussed with a view to a more active and efficient administration of the Association. I addressed the officers or their representatives and friends assembled, and through them, all our members, on the basic philosophy of the Association as put forth in our constitution and the means to implement this philosophy provided by our by-laws. I appointed a 1957 convention program committee consisting of myself, Sister M. Janet, S.C., Graham Carey and Sister M. Leonarda, O.S.B. I also appointed a committee to determine the advisability and conditions of an annual award whose

members are Father Emeric Pfeister, O.S.B., Graham Carey, Mother Elizabeth White, R.S.C.J. and Sister M. Jeanne, O.S.F. I concluded the meeting with a group discussion about our problems, our mistakes and solutions.

Since the last meeting I have carried on the business of the Association by correspondence. I have attended a Regional Meeting, given several talks on the purposes of the Association and taught an adult education course on our Catholic-traditional philosophy of art.

I am happy to announce that the paid membership of the Association has increased during the past year from 649 to 769 and the total membership from 735 to 856. Again I am able to report that the Association has operated within its budget during the past year and that as of June 30th we had a bank balance of

\$530.93. I attribute the increase in our membership and the favorable bank balance mostly to the work of our re-activated Regions.

Since the last meeting three issues of *The Catholic Art Quarterly*, five issues of *Newsletter* and four issues of *Highlights* have been published. The constitution has been re-issued in booklet form.

The education department, under its chairman Miss Dorothy Von Poppelen, has planned a European study tour under the direction of Dr. Balduin Schwarz of Fordham University for the summer of 1958.

Some of our old travelling exhibitions and slide lectures have been refurbished and made available for loan again. One new travelling exhibition of vestments has been organized and another travelling exhibition and several slide lectures are projected.

Meetings were held in two of our Regions and at least four others were active.

The Association again cooperated with the Catholic University of America's Workshop on Art for Christian Living, under the direction of Sister M. Joanne, S.N.D.

The award committee recommended that the Association give a gold medal annually, set down conditions for the award and chose a first recipient who will be presented the gold medal designed and executed by our advisor and editor, Graham Carey. The conditions for the award are:

1. For the present, the award is to be called "The Catholic Art Association Gold Medal".
2. The medal may be awarded annually, though it need not be, to one whose artistic achievement or contribution to the philosophy of art is the result of following the perennial principles of normal Christian art, as described in the constitution of The Catholic Art Association and the directives of the Church.
3. The recipient of the medal may be a citizen of the United States or Canada or of any foreign land.
4. The medal may be given posthumously to an artist recently deceased.
5. The recipient need not be a member of the Roman Catholic Church.
6. The only persons not eligible for the award are past or present officers of The Catholic Art Association.
7. The recipient is to be chosen by a committee appointed by the president.

Sister M. Bernardine, C.S.J., our convention manager, has arranged for us to hold our annual convention at Mount Marty College, Yankton, South Dakota, and the convention program committee has chosen "Sacred Art in a Secular World" as the theme of the 1957 convention and arranged a program accordingly. The 1957 convention opens with this officers' meeting.

Thomas Phelan



THE YANKTON CONVENTION

Thomas Phelan



REAT AS WERE OUR EXPECTATIONS REGARDING THE 1957 National Convention, they were far outstripped by the realities. I believe that the Catholic Art Association has just passed a major milestone in its history. Our Constitution has never been so generally and enthusiastically understood and embraced. It was truly said that the Convention at Mount Marty College, Yankton, South Dakota was a Convention of the Constitution.

PRE-CONVENTION DAY

Sixteen of our officers participated in the officers' meeting which opened at two p. m. on the feast of Mary's Assumption, August 15th. Two others were prevented at the last moment from attending.

Important decisions were made at this meeting. It was voted to combine *Newsletter* and *Highlights*, and to make them teacher-directed with a content of philosophy, criticism, practical aids and news items. The financial difficulties of *The Catholic Elementary Art Guide* were resolved, and it was decided to recommence publication. The possibility of a guided tour in New York City, especially to The Cloisters, was discussed favorably, though no specific plans were made. After hearing of the European tour which is planned for next summer, Sister Esther, S.P. our foundress, had suggested this American counterpart.

The 1958 National Convention is to be held at Our Lady of Cincinnati College on the 15th, 16th and 17th of August at the invitation of the Sisters of Mercy. Sister Grace Mary and the Sisters of Charity of Convent Station, New Jersey, will be our hostesses at St. Elizabeth's College for the National Convention in August 1959. And we have received an invitation from Rev. Stanley Maguire, who was with us at Yankton, to hold the

1960 Convention at Christ the King College in London, Ontario.

It was decided to revivify our somewhat moribund travelling exhibitions, and to include in them new slide lectures and tape recordings of particularly interesting lectures. Committees were appointed to revise our by-laws, to attend to the reorganization of our regions, to make nominations for the 1958 national elections, to plan the theme and program for the 1958 Convention, and to choose a recipient for the 1958 Gold Medal. These committees are:

By-laws: Rev. Thomas Phelan, chairman; Sister M. Jeanne, O.S.F.; Dorothy Von Poppelen.

Regional Organization: Rev. John Domin, chairman; Robert Feild; Sister M. DePadua, O.S.F.; Sister Grace Mary.

Nominations: Sister M. Bernardine, C.S.J., chairman; Mrs. Nelson Mercer; Graham Carey; Alfred Muellerleile; Adé de Béthune.

Convention Program: Sister M. Jeanne, O.S.F., chairman; Rev. Thomas Phelan; Sister M. Rosine, R.S.M.; Mrs. Alfred Berger.

Gold Medal: Rev. Emeric Pfeister, O.S.B., chairman; Graham Carey; Sister M. Jeanne, O.S.F.; Rev. John Domin; Mother Elizabeth White, R.S.C.J.

The Regional Organization Committee was directed to consider not only activities on the regional level, but also the setting up of units within the various dioceses. Regional Directors were asked to start looking for Diocesan Directors. Sister M. Leonarda, O.S.B., our hostess at Mount Marty College, was appointed the first Diocesan Director for Sioux Falls.

At the officers' meeting it was also my happy privilege to announce the receipt of a grant from one of the foundations. This grant is to be used only for administrative purposes at the discretion of the president, and we are given to believe that it will be repeated annually as long as we are true to our Constitution.

Following the completion of the formal business of the officers' meeting, we held a lively discussion during which all present were invited to give advice to any officer of the Association. It would be impossible to summarize what followed, but several important points emerged.

We agreed that our apostolate is to restore the traditional broad meaning to the word art. We are trying to persuade ourselves and others to make all things well.

We feel that if our civilization is to survive it can do so only through an appreciation of *quality* production, and that the laws of quality production are not being investigated elsewhere. We ourselves find it only too easy to associate quality in production with the fine arts alone, and especially with painting.

We must be careful not to be led into judging things by the label—regarding an object as good because it belongs to a certain category which we associate with value. Nothing should be judged except on its own merits. Such labels as "all-hand-made", "craftwork", "antique", "modern", "progressive", are in themselves meaningless as a guide to quality in actual things.

We agreed that adverse criticism is generally destructive rather than constructive, and that a positive approach to critical problems should be our rule.

Everyone approved Father Domin's suggestion that we need to illustrate our principles more than we do. But the problem is to find good illustrations.

It was felt that the time is now ripe for the intensification of our apostolate. Plans for promotion took up a great deal of our discussion. A central office with a full-time officer was suggested as a possibility.

THE FIRST DAY

The convention proper opened with the introit procession of our members, followed by the community of Sacred Heart Convent, the ministers of the Pontifical Mass, and the Most Reverend Lambert Hoch, D.D., Bishop of Sioux Falls, who graced our convention with his presence and was the celebrant of the Mass. This was the beginning of our two day participation in the liturgy, facilitated by the Benedictine Community of Sacred Heart Convent to which Mount Marty College is attached. We took part in offertory and communion processions also, and chanted the office of Compline in English. We sang the common parts of the Holy Sacrifice, of which our officers were the ministers. It was a rich experience to pray together thus.

Bishop Hoch and Mother M. Jerome, O.S.B., the prioress, welcomed us. As president, I summarized what I feel have been our chief accomplishments during these past twenty years:

1. We have written a constitution which is a concise summary of the Christian and traditional philosophy of art, and this at a time when such a philosophy has been completely lost to the Art World.

2. We have published regularly the *Catholic Art Quarterly, Newsletter, Highlights*, and the *Catholic Elementary Art Guide*, as well as several supplements to the *Quarterly*.
3. We have held national conventions and regional meetings.
4. We have circulated many travelling exhibitions.
5. We have coöperated with the Director of Workshops of the Catholic University of America in the Workshop on Art.
6. We have written an art curriculum for the elementary schools which is now used in a great many diocesan school systems throughout the United States.
7. Through these means we have led many back to a sensible and Christian view of production. There are innumerable small instances to substantiate this.
8. Starting with the truth about making we have also led some on to the full truth of the Church.
9. Perhaps most remarkable of all is the fact that we have managed to keep going for twenty years and to be loyal to the principles of art which are summarized in our constitution.

I then suggested that we discuss—using “The Phillips 66 Method”—this question: “What most important thing can the Association do to make its apostolate more successful?”

The answers were quite similar to and further developments of the discussion at the officers’ meeting the evening before: a central office, with a full-time officer; more conviction about our constitution; more attention to the needs of patrons; and more illustration of our principles.

There were by this time 215 of us from twenty states, Canada, France and Hungary, and the group discussion loosened us up and got us all thinking hard about the Association and the apostolate.

The afternoon of the first convention day was taken up with a demonstration of die sinking for medal making by Graham Carey, of painting and scratch-board drawing by Lauren Ford, of Indian weaving by Sister M. Christine, O.S.B. of Marty Indian Mission, and of sand sculpture by Rev. John Domin. Mr. Carey then delivered a most lucid and carefully illustrated-with-examples lecture on “Liberty vs. Discipline in Teaching Various Arts”. His talk is published elsewhere in this issue in an abbreviated form. It was rather unique in that Mr. Carey managed to discuss and define Final and Formal Causes, and to philosophize on the nature, operation, locus and composition of formal causes both in nature and art, without mentioning the technical names by which these realities are usually known.

The first evening of the formal convention was taken up with a general business meeting and a magnificent chant demonstration. At the general business meeting we elected to petition the Holy See for the beatification of Fra Angelico. Our education chairman, Dorothy Von Poppelen, was unable to attend the convention because of a last minute shoulder injury. So I, as chairman of the general business meeting, tried to explain what I knew about next summer’s European Study Tour. Then Ellen Mary Nims of Stoneyhurst Institute of Art spoke about her proposed school, which is to be devoted exclusively to ecclesiastical work. Though Stoneyhurst has not yet gotten under way, there are twenty acres of land, a building, several teachers and the complete dedication of Miss Nims. Before the convention ended Miss Nims offered the

Association the direction of Stoneyhurst. A collaboration with this apostolic lady may be possible in the not too distant future.

Following the business meeting, Sister M. Jane, O.S.B., led us into the composure which is necessary for an understanding of the Church's liturgical music, and the schola of Sacred Heart Convent, under the direction of Sister M. Ferdinand, O.S.B., chanted the proper of the Mass of the Blessed Virgin Mary for the following day, while Sister Jane continued her penetrating narration. We were invited to join the Sisters in rehearsing the ordinary of the Mass of the next morning.

THE SECOND DAY

The second day of the convention opened with a solemn Mass at which the Reverend Thomas Hinsberg, our publicity chairman, gave the homily which is printed elsewhere in this issue. The morning session started with a lecture by Robert Feild. Mr. Feild put the challenge to us with his winning, if blunt, wit: "Why don't you Catholics appreciate your art-philosophy heritage?" He awed us with his appreciation of our constitution. He told us how basically important our principles are to any rebirth of sane culture, or peace. He reminded us that there is no one else, inside the Church or out, who is prepared to give the modern world what is contained in our constitution.

The first awarding of our Gold Medal followed. It was presented to Miss Lauren Ford of The Sheep Fold, Bethlehem, Connecticut. Miss Ford is not only a great religious painter but also, as we discovered during the convention days, a sound theorist on art. We were more and more pleased with our choice as the hours of the convention went by. Sister Jeanne put Miss Ford in the high niche where she belongs in her talk on "Twentieth Century Catholic Painters" which occupied the last

part of the morning session. She gave us a wonderfully concise summary of the philosophy, starting with that of Immanuel Kant, which led us to the twentieth century painters who are typified by Picasso.

The afternoon of the second day brought talks by Sister Marie Pierre, C.S.J., Sister Janet, S.C., the Reverend Cloud Meinberg, O.S.B., Mrs. Nelson Mercer and Adé de Béthune on teaching our principles at the various educational levels. Sister Marie Pierre showed a delightful film of one of her sixth grade projects which illustrated very well the way in which our principles can be put into effect on the elementary level. Sister Janet spoke of the importance of art in secondary curriculum planning. We are privileged to have the enthusiasm of one of her stature in the field of curriculum planning. Father Cloud emphasized that we are in a transitory state and spoke about the huge exhibitions he had viewed while in Europe. Mrs. Mercer gave us a fine summary of an approach to the patron, and was a living example of what the Association can mean to the layman. Adé de Béthune spoke informally on the relative merits of emotion and reason in persuasion. The afternoon talks were broken up with an explanation of the new solemn vestment set which has been woven and sewn for us by Valentine Kilbride of Ditchling Common, Hassocks, Sussex, England. Murray McCance of St. Thomas, Ontario, joined me in explaining the conical chasuble as well as the other vestments exhibited.

We sang at dinner that evening. Then, after some farewell words by Sister Leonarda, Mother Jerome and myself, we returned to the auditorium of Whitby Hall to see colored slides made by Mr. and Mrs. Graham Carey of jewelry, vestments and churches. These will be developed into traveling slide lectures. The

convention ended officially with the chanting of the office of compline in English.

The recurrent suggestion of a central office with a full time officer and the possible availability of such an officer led me to appoint a committee to formulate a program for such an office and officer and, funds permitting, to set up such an office and appoint such an officer as soon as possible. To this committee I appointed Robert Feild, chairman; Graham Carey; Sister M. Jeanne, O.S.F.; Adé de Béthune and myself. We had a brief preliminary meeting at Yankton, deciding to work on a program by correspondence and to meet again at Christmas time. Already it seems possible that a grant might be obtained for the central office. The man who is most likely to become our full time executive secretary is Robert Feild. He is taking a year's leave of absence from Tulane University, and will retire as professor emeritus of Art at the end of the year. Mr. Feild understands our principles and our aims, and is perhaps the most enthusiastic of any of our members about our constitution. He is convinced of the importance of our apostolate for the basic sanity of our modern world.

These are the bare-bone facts of the 1957 National Convention of The Catholic Art Association which was held at Mount Marty College, Yankton, South Dakota on the 15th, 16th and 17th of

August. It means a broader and more intense field of work for all of us.

One thing must be gratefully mentioned—the charity with which we were received by the Benedictine Sisters at Yankton. It was overwhelming. We were welcomed as not-often-seen children of the family. Surely St. Benedict must be pleased by the obedience of his Sisters to his injunction to “receive all guests as Christ”. I should like to tender our public gratitude to Mother M. Jerome, O.S.B., to Sister M. Leonarda, O.S.B., to Sister M. Laurina, O.S.B. and to all their Sisters, and to Father Lawrence Gidley, O.S.B., their gracious chaplain.

The fruits of this convention will continue to appear for months to come. One immediate fruit was a request by Sister M. Leonarda, O.S.B. for fifty copies of the constitution, to use as a text with her students at Mount Marty College. And, incidentally, though there was no public display of Sister Leonarda's work, no one could escape its goodness. It shone everywhere from walls and folders and texts.

Some of us were privileged to stay on for a day or two in South Dakota and to visit the Indian Missions at Marty and Chamberlain. We were much impressed with the workshops and chapels and Indian Sisters. Our convention in South Dakota was a real inspiration of the Holy Spirit.



HOMILY

Rev. Thomas F. Hinsberg



ODAY WE HAVE GATHERED here to celebrate once again the Sacred Mysteries of our Redemption as they are renewed in the Holy Sacrifice of the Mass. We have come here to share in the task of *making* the Sacrifice of the Incarnate God to His Heavenly Father. And we are most fortunate on this occasion to be able to celebrate the Saturday Mass of our Lady under whose guidance the work of this convention has progressed so well.

It is my privilege to share with you the great meaningfulness which this Sacrifice should have for us today.

As members of the Catholic Art Association we are concerned in one way or another with the task of *making*. We define art as "the making well of what must be made." Since we are thus concerned we might well turn our attention to the Divine Maker and to the manner of His making. To this end we will look to the inspired words of the Last Gospel of the Mass.

At the beginning of time the Word already was; and God had the Word abiding with him and the Word was God. It was through him that all things came into being and without him came nothing that has come to be.

"At the beginning of time the Word already was . . ." A word is a more or less perfect expression of an idea contained in the mind. It is an image of that idea. The Word of God is, then, the Image of God, the Image of the Father. The Word of God is the Son of God.

"It was through him that all things came into being . . ." He is the Exemplar, the Model, the Idea Which is the cause of all reality—all things were made through Him.

It would seem proper, then, that as God's true creatures we should model our human making on the divine plan. If our product is to be true, good, and beautiful it must imitate the divine creative act. It must be intelligent, reasonable, and theocentric. For the Divine Word is the terminus of a divine intelligent act.

But the product of God's art, the creature of His creation was not perfect; for it was not divine. And so man fell. He lost the Divine Image in his soul. Disorder, confusion, and darkness were introduced into the world. But God, Who is Light Itself—"I am the Light of the World."—planned to reintroduce light and life into the dark, lifeless creation.

In order to accomplish this task he chose to work in cooperation with a human artist, with her whom we saluted in the Introit as "*Sancta Parens*"—"Hail, Holy Mother . . ." He sent an angel to ask her: Would she become a maker, an artist, a sharer in the divine act of creation, of re-creation?

Her reply was ready and whole-hearted. "*Fiat mihi secundum verbum tuum.*" "Be it done unto me according to thy word." Mary consented. "And the Word was made flesh and dwelt among us." "And the light shines in darkness."

The Incarnation is a unique thing. The Word was made flesh historically and actually and physically on the day of the Annunciation, at the moment when Mary spoke her humble "*Fiat*". But the Incar-

nation is a dynamic thing. It is continuous. God wills that the work of making the Word flesh should continue in the lives of all men down through the ages, in each life, in each social milieu.

The Eternal Word will be expressed in different ways, through different media and will be altered by the character of the maker who cooperates with the Father in the act of bringing Him again into society. But He will be the same Word. This is another way of saying what the Holy Pontiffs have said so often in recent years. —The apostle to the worker must be the worker; the apostle to the artist must be

the artist. What else, after all, is the apostolate than making the Word flesh in our world.

But before the Word can be brought to others He must first be formed in us. It is to this task that we must rededicate ourselves today. And it is in this task that Mary can most help.

Let us pray to her and with her that we might learn to make a ready, wholehearted dedication of ourselves to the task of making Christ present in the modern world of art, that we might say sincerely with her today, "Be it done unto me according to thy word."



THE LORD MADE ME HIS WHEN FIRST HE WENT ABOUT HIS WORK,
AT THE BIRTH OF TIME, BEFORE HIS CREATION BEGAN. LONG, LONG
AGO, BEFORE THE EARTH WAS FASHIONED, I HELD MY COURSE.

WHY DON'T YOU CATHOLICS APPRECIATE YOUR ART PHILOSOPHY HERITAGE



Robert D. Feild

We are printing below the main part of Mr. Feild's address at the recent National Convention in Yankton, South Dakota. Lack of space has prevented our giving the full text, and we have therefore omitted the introduction. This was an account of the speaker's conversion to the doctrines of the Catholic Art Association, as summarized in its Constitution. Mr. Feild then proceeded:—



I HAVE TAKEN TIME TO SAY all this because you might not otherwise have realized how privileged I feel to be here this morning—and how much I am indebted to yourselves, as members of the Catholic Art Association, for anything I may have to say.

And the little I shall have to say can only be of importance, I think, in a catalytic sense. I would not presume to tell you your own business. It is just possible, however, that I can shock you in a way that would not be seemly coming from one of yourselves! As an outsider, in the sense that I am not a member of the Church, I may, perhaps, be allowed to say things in all innocence—and things which may be true—but which, coming from you might even sound blasphemous, for reasons that I can remain happily unaware of!

It is, then, as an outsider—or perhaps I can call myself an outside-inner!—that I have the effrontery to question why you

Catholics don't appreciate your own artistic heritage; and I intend to go even further—to challenge your sense of responsibility towards contemporary society, a society which is in desperate need of what you, and I am convinced you only, have to offer.

I think we are all agreed that our society is sick. There is no need to elaborate. Any people who not only condone the manufacture of the hydrogen bomb, but profess at the same time to believe in the teachings of Jesus, must either be mad or so spiritually enervated that they are unable to recognize what is meant by the supremacy of the Moral Law. And our sickness is nowhere more apparent than in the chaotic conditions that prevail in the field of art. The word itself has become so desecrated that I hardly dare use it in its straightforward simplicity—despite the fact that I am addressing the Catholic Art Association—lest your minds will all start rushing off at different tangents, each of you interpreting what I have to say according to his own personal habits of thought . . . And herein, of course, lies the confusion. How are we ever to clarify

our thinking if the subject itself is allowed to evade definition? If we dare not agree upon a terminology, fearful that by so doing we shall either limit the meaning of the thing we profess to be talking about, or lay ourselves open to the charge of an unwarranted dogmatism? This would seem to be our present impasse—and it is here, I am going to argue, that you and you only have the answer.



PLEASE BE PATIENT with me for a little while. I am first of all going to ask you to consider the very simple, albeit very profound, proposition—which, let me remind

you, is implicit in your own constitution—that A WORK OF ART IS ANYTHING NEEDFUL THAT IS WELL MADE. Now don't be alarmed, I do not intend to expound on the underlying truth of this philosophical concept. I am only going to ask you to accept it, for a moment, as a possibly meaningful phrase. A work of art is anything anything whatsoever that can be made by man; which is needful that is to say we must presuppose it is intended for man's ultimate good, even if it be as inconsequential an article as a shoelace; and which is well made a simple contention implying that it has to accomplish its purpose effectively. Just open your minds and hearts to this proposition as it stands, for a minute And now let us get back again into the confusion, and direct our thinking towards what is generally considered a work of art in contemporary society.

What, for instance, is meant by the phrase "old master", that ultimate attainment in the gold star category of the arts? How do you become an "old" one? (And I am sure, drifting through the minds of some of you, is that odd suggestion about the "judgement of time"—which I consider so immoral that I am not even going

to take it seriously; it being obviously nothing but an excuse for abandoning all personal responsibility.) And *when* does one become "old"? It used to be a posthumous claim to fame—but nowadays there are those who are privileged to become "old" before their time, as it were while they are still with us . . . As a matter of fact, when you come right down to it, who decides what constitutes "mastery" in the first place—when the claimant is, presumably still "young"? And on what basis? And why painting in particular? After all painting, as an activity, is just a matter of smearing pigment over a two-dimensional surface—and what is there so sacrosanct about that? Baltimore Betsy, our simian co-worker, is perfectly at ease with the medium—and, incidentally, is well on her way to rival in popularity Grandma Moses, whose only claim to "old master" fame, as you know, lies in her ability to paint at the age of ninety like a child of nine. And *how*, (since we seem to have got off on to the subject of painting as an art par excellence,) how is one supposed to differentiate between an art and a craft? Is there some divine moment when a craft, as an ordinary human activity, transcends its very nature and blossoms into an art? Or is a craft a sort of hybrid performance that somehow or other got its genes mixed up, when man first started making things of doubtful importance? And what presumed misdemeanour forever relegates a "minor art" to its inferior status? Are these activities never to attain their majority, and be privileged to take their place as grown-up achievements in the hierarchy of man's endeavour? Or again, under what peculiar economic conditions does a work of art become "commercial", thereby losing that immaculate quality which presumably discounts the need for any market? Are we to assume that an all-done-by-hand painting is never really intended

for sale, but only changes hands under a prearranged medium of exchange which avoids the stigma of a financial transaction? . . . Or, and perhaps this is the most pertinent question of all, at what point does science so interfere with the creative process that the final product ceases to be a work of art and becomes a scientific accomplishment? Is society to be subjected to a permanent schizophrenia as the arts and sciences vie with one another for cultural supremacy?

These and innumerable other such questions demand clarification. And surely there must be some authoritative sources we can turn to for enlightenment? After all, art education is rampant. No school or college in the country would dare to hold up its head if it could not boast an art department. And there are text books galore, with volume after volume full of strangely colored illustrations, rolling off the presses almost in competition with those that will tell you how to reduce your weight without curbing your appetite. Art is booming as never before in our country's history . . . And yet . . . and yet, somehow the answers to such questions are not forthcoming. Or rather, you are likely to find any such direct questioning subtly circumvented, lest it lead into fields so dangerously controversial that . . . dare I suggest it? . . . the *premeditated* confusion of the status quo be in jeopardy: for is it not possible that our economic system cannot afford to meet the challenge of art, and quite consciously wants to avoid the issue?

Be that as it may, I shall still urge you to leave no stone unturned; consult everybody who professes to speak with authority, scholar and popular tipster alike; try every possible angle of approach—never mind if the assumptions you come across would seem to be without foundation, or the view-points expressed regardless of logic; confront the unverified assertions

with rightful humility, and strive to keep the mind open to those completely incomprehensible dicta which would have us believe that art has progressed beyond reason Go to it And then, just before the mind breaks, or the intellectual processes become too numb to receive any message at all Just reconsider, in all sobriety, the simple proposition that a **WORK OF ART IS ANYTHING NEEDFUL THAT IS WELL MADE.** But reconsider it, now, in the light of all the questions that have remained unanswered. Subject it to the most rigid and exhaustless scrutiny of which you are capable; take nothing for granted; insist on satisfaction, give no inch of ground. The Scholastic Theory either has the answers or it has not—I mean it either has *all* the answers all the way up to the Godhead . . . or it is just no good. But you need have no fear. As many of you, who know much more about it than I do, have already found—even though we may at times be assailed with doubt; even driven to our knees in virtual despair, as many of the problems of our scientific age challenge reconciliation—it always comes up with the answer when we are ready to receive it.



OTHER SOCIETIES in other times have understood and defined the truth expressed in the Scholastic Theory and in fact may almost be said to have taken it for granted in the great cultural epochs, but for us in the West, it was formulated with the greatest clarity by St. Thomas Aquinas, during the Mediaeval period, that most enlightened age in our history. That is to say the tradition, as it has been handed down to us, originally emanated from within the Church. It is essentially a Catholic contribution to Western culture. It is only right and

reasonable, therefore, that we should turn to you for leadership and inspiration; to show us the way back to sanity And what have you been doing about it?

As a matter of fact, if we are to be honest with ourselves, for a long time now the Church herself has probably been the worst offender of all. As an Institution (and I am probably using the wrong word—what I mean is in the persons of the visible church authorities) she seems to have surrendered the initiative so long ago that for the last few centuries she can almost be relied upon to reflect the very worst artistic trends in our changing social order. Though she cannot, perhaps, be held directly responsible for the origin of what, for our sins, have come to be referred to as the "Fine Arts", her rôle in condoning the permanent segregation from the remainder of man's activities of a few special accomplishments, as being superior according to their very nature, was really a complete renunciation of her whole artistic, and I would say even religious, philosophy. After all, the concept of anything well made being a work of art is not just a superficial contention concerning itself with the prettification of our environment: it is either fundamental as a way of life—or it is without meaning. Rather than being something outside the social, political and economic struggle, art, in the true meaning of the word, is intrinsic, and by consequence will be reflected normally and naturally in the cultural pattern. But in the 17th century the Church accepted without resistance the corruptive point of view established in what are popularly designated as *Les Academies des Beaux Arts*, under the aegis of that nasty old man Louis XIV (*Le Roi Soleil*, forsooth!), which formally separated out architecture, painting and sculpture from the rest of the day's work—thereby degrading them to the level of court require-

ments which, we may safely say, were at the very bottom of the cultural pile!



HERE WAS AN AWFUL inevitability in what was to follow. *Les Beaux Arts*, the Fine Arts from now on, having been set aside as something almost touch-me-notish in their exclusiveness, it was just taken for granted by society as a whole that the remainder of man's needs could be met without anyone having to bother about art at all. The result was that, as the Industrial Revolution developed its momentum in the 18th century, things were mass produced in ever greater quantities with a complete and almost conscientious disregard for all quality—the assumption now being that what was useful need not be beautiful. Once this new competitive economy was firmly established it is not difficult for us to understand how the machine came to be considered antipathetic to art, while the Fine Arts, a phrase which by the 19th century was synonymous with Art with a capital A, receded further and further into an extra-social limbo, to be revered by those with a decreasing perception as something increasingly mysterious.

And what was the rôle of the Catholic Church in this cultural debacle? It was bad enough for those of us outside the pale to find excuses for our growing unconcern for the good, the true and the beautiful—but with you, surely, it was even more reprehensible. Having meekly accepted the idea that art was no longer essential for man's well-being, how were you to justify what was being done in the name of the Church? You put yourselves in an untenable position. Knowing in your heart of hearts that nothing short of perfection was good enough for God you nevertheless closed your eyes to the ugliness in those religious articles that were

being perpetrated in His name.—and upon which you were theoretically depending for inspiration. Having allowed art to be separated from society you now allowed it to be separated from religion. The subject matter itself came to be considered all-sufficient—so completely so that it over-ruled the need for any critical evaluation of the object which was supposed to embody the idea.

But don't for a moment think that the manufacturers of these religious articles were not fully aware of your self-determined predicament; nor that they were chary to capitalize, in the true meaning of the word, on your diffidence. In the name of religion—think of the horror of it—they were able to build up one of the most lucrative and fraudulent of all industries—fraudulent because, in the very nature of the transaction, the purchaser was no longer in a position to judge the quality of the thing he bought. All that he was able to *see* was what the thing *stood* for—which was something beyond price; outside the range of any possible market value.

Admittedly, there are those who have become increasingly aware of this unhappy state of affairs and are striving to counteract this deep-seated conservatism with a new and progressive outlook. But I, for one, am very sceptical of what is called progress in the arts. If we are not *already* making things well where are we progressing from, and towards what? Surely progress means finding new ways of *maintaining standards* in the face of changing conditions—changes which we hope are leading ever more directly to the sumum bonum? There is no merit in making things differently just for the sake of being different. It seems to me that the only way to be truly progressive, to-day, is for us first of all to get back into the tradition, which assumes that the acceptance of the Moral Law is the first essential

nowadays not only for growth but even for survival. After all, art itself cannot progress, saving in its striving for perfection—which transcends the time space concept. If, to-day, we look upon what is considered “progressive” in painting, for instance, we find only a violent determination on the part of the individual to express himself at all costs, regardless of any craft discipline—quite consciously so, since the acceptance of *any* discipline would postulate at least some traditional continuity; and that would inevitably restrict the peculiar freedom necessary to let the picture “come of itself”, a phrase in frequent use—which I can only understand as a determination to emote in a vacuum. If this method is employed for religious subject matter the results are just as impossible to evaluate as those blindly accepted mass-produced articles they are trying to supplant—for the very *raison d'être* of contemporary so-called “expressionism” is to prove its unique self-sufficiency; an experience which can only be shared, if it truly can be shared at all, by the initiate.



RIGHTLY OR WRONGLY

I suppose that much of what I have been saying must seem as if I thought my rôle this morning was to find fault. And I must confess, after having started off by saying that ours is a sick society and that the dangerous ills of our age are nowhere more apparent than in the dreadful confusion about art, I *have* been sufficiently ungenerous to suggest that this confusion is no where better illustrated than in the way the Catholic Church, as an Institution, has followed the line of least resistance through the last few centuries, apparently unwilling to assume any responsibility for the artistic quality of what is called religious art. But how unjust it would be for

Italic Hand

a b c d e e f g h i j k l m n

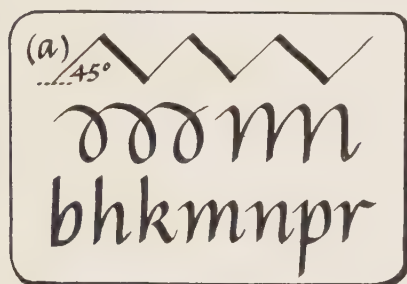
Alternative forms are *bbdhkly*. Letters requiring two stroke.

A B C D E F G H I J K L

The capitals are based on Eric Gill's Sans Serif version of the Trajan Roman Alphabet. They are

rounder in form than the small letters. The height of the capitals *

W X



WRITING

With an edged pen held lightly and pointed off the exercises (a) and (b). The pen should be at 45° to the u
acd qiltu, interspaced with m: bmbmb etc., t

Write out the alphabet, with each letter preceded and followed by 'm' (note the joins):

mam, mbm, mcm, mdm, mem, eme, mfm, mgm, mhm
mim, mjm, mkm, mlm, mnm, mom, mpm, mqm, mrm,
sms, mtm, mum, mvn, muv, mxm, mym & mzm.

Write out short words without and then with joining strokes or ligatures:

arm, bin, chum, dog, ear, flat, grin, hive, ink, jam, kit, limb
arm, bin, chum, dog, ear (or ear), flat, grin, hive, ink, jam, kit, etc.

Note : All strokes which move in the same direction should be parallel. This is an essential point if good rhythm is to be attained

A B C D E E F G H I
1 2 3 4 5 6 7 8 9 · T U V W

The alternative capitals are based on the simple n

idwriting

vrv · vrr · vrv · vrr · vrv · vrr · vrv · vrr

After a diagonal join "S" becomes "3"

v o p q r s t u v w x y æ z

are d e f p q t x. Ligatures are shown thus / or ... Breaks follow { d g j / e x y.

M N O P Q R S T U V

Y Z

is not more than $\frac{3}{4}$ ths of the height of the ascender letters: a A b B. One-stroke letters are C, I, J, L, O, S, U, V

W, Z. Two-stroke: B, D, G, K, M, P, Q, R, T, X, Y. Three-stroke: A, E, F, H, & N

PRACTICE



shoulder do the clockwise and anti-clockwise writing line. Now try the groups b h k m n p r and then pair letters from the two groups a b a b a b a.

(b) *W W W W W*
U U U U U
a c d g i l t u

JOINS: a few rules. Diagonal joins follow a c d e h i k l m n u z and may precede every letter except f and z (Note short join to "f" from "o" - "of"). Before a c d g a "half-diagonal" may be used: m a, m a. Horizontal joins follow f, ff, o, r, t, tt, v, w. Pen lifts will follow b g j p q s x y but at speed b, p and s may be followed by a diagonal join: b m, p m, s m. To sum up, joins and pen-lifts (or breaks) are largely a matter of expediency. A pen-lift will almost automatically be observed after every third letter, to enable the hand to move along. Good rhythm depends on this simple rule.

I K L M N O P Q R S

X Y & Z · 1 2 3 4 5 6 7 8 9 ·

model and are generally very slightly inclined.

For a complete analysis of the Italic Hand, with many examples by leading exponents of many countries see "Italic Handwriting"

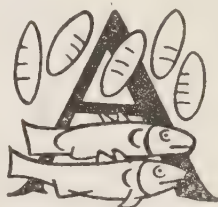
by Tom Gourdie (Studio Ltd)

me to stress your rôle in this indifference, and how silly to point out the limitations in the Catholic emphasis if one was not fully aware that you yourselves had the means available to remedy these ills, and were in a position, here and now, to recover the initiative.

We are all, I feel sure, agreed that there has been some hiatus in artistic expression—but, good Heavens!, that does not mean that there has been any actual break in the Great Tradition. Such a contention would be ridiculous on the face of it. The Truth, to be the Truth, not only must endure but can brook no interruption. All that has happened, as we have moved with a developing momentum away from the light—for we cannot call our era of unlove other than one of increasing darkness—is to allow our creative initiative to lie, for the time being, in abeyance. The Great Tradition is still with us, of course it is. It has been preserved for us in all its original integrity and potential splendour . . . in the Constitution of the Catholic Art Association.

When I first became a member of our organization I must confess to having had a sweet innocence about many aspects of Catholicism. More particularly, perhaps, in my naive assumption that you would be rightly proud of your artistic heritage, and could of course be relied upon to take the offensive, in a non-violent way, if your convictions were challenged or your viewpoints traduced. But how wrong I was! I remember when a friend first sent me a lot of back numbers of *The Catholic Art Quarterly*, how I sat back with a wonderful feeling of relief. This, I said to myself, is the answer. For years I had been inundated with art periodicals and magazines, all vying with each other to say nothing differently, and the *Quarterly* came as something so convincing, so refreshing and dignified in its format and lay-out, that I could not but wonder at my own

aloof stupidity in not having known about it before. Why was it not readily available in all reading rooms where those interested in art, be they student or faculty, foregathered for respite and intellectual refreshment? Why, now I came to think of it, was it not on reserve in our own Fine Arts Reading Room in the Tulane Library? Why not? Because the Librarian had never heard of it. And on enquiry I could find nobody, I mean literally nobody, not even perfectly good Catholics of my acquaintance—professional architects and such like—who knew anything about it. Here was what seemed to be the answer to so many of one's misgivings, a *continuing* record of man's valid aspirations in the field of art, the one magazine that approached the subject with normal and natural convictions, and yet it was virtually unknown. How was one to account for it?



AND THIS IS WHERE, as an outsider, it may be that I am in a better position to suggest at least one reason for your failure to assert authority, than would be possible for anyone within the fold. Is not your virtual isolation from the main stream of artistic activity due, to a large extent, to a voluntary segregation, even a dangerous self-sufficiency on your part? Have you not, even in your constitution, rather smugly arrogated to yourselves the Scholastic Theory, as if it were exclusively Catholic—Catholic in the sense that its principles are more directly applicable to the Church than to society as a whole. Not only have you been hiding your light under a bushel, but by your apparent indifference to the conflicts that have been going on around you, you have been putting yourselves in an entirely false position. Whether you are aware of it or not, the Scholastic

Theory, which I am insisting rightly belongs to all of us, is generally considered from the outside—even by those who are striving to retain an open mind—as having only to do with Ecclesiastical art . . . and you see where that is going to take us? Alas! what is generally visualized in those terms today are the dreadful incongruities, the crude, unnerving horrifications that the Catholic Art Association is dedicated to counteract.

But by God's grace the deplorable conditions now prevalent in the realm of art cannot endure very much longer. The Truth for which you stand, despite your own hesitations, is demanding recognition. This, surely, is the moment in all history to reassert your influence. I would not be sufficiently brash, on this occasion, to suggest the line of action for all of us to take in the recovery of the initiative. But, rather, I will look towards what would seem to be certain inevitabilities that we can, if we are on the alert, all participate in purposely, and by so doing force issues in our favor.

We are living in the atomic age. Not being a physicist I am fortunately in complete and happy ignorance of what is meant by nuclear fission. As far as I can understand it it has something to do with setting up what is called a chain-reaction—or, in simple terms still, the inevitability, once things get going, of one thing leading to another . . . until a cycle is completed or the tension breaks, or whatever is the appropriate phrase. Now there is nothing wrong with atomic energy as such: it is just the damnable misuse of the energy God has infused into the Universe for its maintenance that makes the hydrogen bomb so evil a contraption—and even more particularly evil in its purported cleanliness. Well, . . . why can't we take advantage of some of this energy that we are assured is flying around waiting to be harnessed, and start a chain-reaction of

our own—in the Catholic Art Association—with love as a motivating force, rather than hate? (I'm not sure, at this point, how far I am straining the metaphor—but it is rather fun looking the hydrogen bomb coldly in the eye!) To start the mechanism going all one would have to do is to put into effect the principles laid down in our constitution. It is really just as simple as that—and it would be infinite more devastating in its effect than the bomb—but positively so rather than negatively. We are told: "Art being a virtue of the mind, we see that every man is by nature an artist. Because, however, of the sin of Adam and man's loss of his original integrity, he is fully an artist only to the degree that his virtue is perfected. Furthermore, the arts of fallen man are often infected with worldliness and impiety because he tends to make and use artificial things selfishly, for their own sakes, rather than for the love of God and neighbor." There you have it. Dare we procrastinate any longer? And is it unrealistic for me to insist that we have the power and responsibility right in this room, here and now, to start putting into operation an educational process that could eventually transform our whole culture? How can we fail—once the chain reaction gets going?

See how it works . . . Each one of us, in all humility and in the conscious presence of the great Artificer, studies the constitution—the principles of which he has already accepted; otherwise he has no business being a member of the organization—and then, regardless of his walk in life, he proceeds to act upon his convictions. (There is, by the way, no reference anywhere in our constitution to the Fine Arts: rather—"modelling ourselves, as artists, upon the divine Exemplar, we see art as right reason in making, or as the making well of what needs to be made.") . . . So, being inspired by what he knows

to be the truth, he not only tells his neighbor about it but insists on his joining the organization in order to retain his self-respect as a worthy member of the Church. . . . And what happens next? Well, the ecclesiastical authorities get infected! Art, too, now becomes part of their normal responsibility—as it always should have been. And they, in their turn, will have no alternative but to see to it that all teachers under their jurisdiction are made aware of at least as much of the Scholastic Theory as could be beneficially imparted to all the children for whose education they are responsible. (For part of the wonder of this way of thinking and believing is that it is equally helpful on all levels of experience—for the child innocently exploring his expanding environment; as for the adolescent rightly sceptical of the answers to his incessant questioning; as for the adult confronted by the increasing hazards of the unknown; and so on, up through developing maturity even to the portals of enlightenment.) . . . And so before long a whole generation will be brought up once again to recognize art as a perfectly normal manifestation, the way our ideals and aspirations are reflected in the things we need and use. . . . Until, finally, coming from within the Church, the source from which it should rightly emanate, a regeneration of productive energy will be released which

cannot be withstood—and which will begin, inevitably, to set the cultural pattern for the whole of society.



WOULD I SEEM TO HAVE been overdramatizing your rôle, you will have to make allowances for the unrestrained enthusiasm of an inside-outer! But I hope you will not misunderstand my enthusiasm. In questioning why you Catholics don't appreciate your art philosophy heritage I am now, at the end of my talk, going to put all my cards on the table: I must confess that I am not primarily concerned with your interests—as Catholics! If you remember I warned you at the outset that I was going to challenge your sense of responsibility to society. The urgency of my thinking is due, not to your failure in putting your own house into artistic order, as to your unconcern for the crisis facing our whole social structure—a situation in which we are all in desperate need of the help that only you can give. FOR YOU ALONE HAVE PRESERVED FOR US THE RIGHT MEANING OF THE WORD ART—and until that word can once again be integrated into our daily lives we cannot hope to build a society that will even hold together—let alone reflect the Will of God.



DISCIPLINE VS. LIBERTY

(An abbreviation of a talk at the 1957 Convention)

Graham Carey



HERE ARE MANY DIFFERENCES of opinion concerning art which result from the use of equivocal or undefined terms, but there are deeper differences that have more respectable causes. Among these, it seems to me, is a misunderstanding of the rôles of discipline and freedom in the artistic process. I have, therefore, chosen this subject for my talk in the hope of increasing in our Association that unity of judgement which we already are beginning to enjoy.

I will start with a digression. Every created thing—every being of which we have any experience—both DOES something and IS something. Gold differs from silver, a fish differs from a bird not only in the ways in which they effect their surroundings, but in what they themselves are. Every existent has not only a function to perform in the cosmos of which it is a part, but has a nature of its own which remains what it is without reference to the rest of the cosmos.

Every thing serves some purpose and is in turn served by other things. The plankton in the ocean is the food of little fishes, which serve as food for larger fishes, which in their turn are caught and eaten by man. Every natural being has its place in the great ecological pattern of creation, being served and serving, in a hierarchy of means and ends. In the realm of artifice it is the same. The lumberman converts the forest trees into logs which he sells at the mill; the millman transforms these into seasoned boards which he sells to the violin maker; the violin maker makes a violin

and sells it to the musician, who by its means makes music for the good of those for whom he plays. In every case what is an end to the earlier is a means to the later, until we reach the last and final End of all where all things are returned to Him that made them.

The hierarchy of being, however, is not thus concerned with functions, purposes, goods to be achieved, but has to do with the classification of things according to their kinds. Gold differs from silver because the pattern of its subatomic particles differs from that of silver. A cat differs essentially from a dog not because one catches mice and the other barks at burglars, but because of the differing genetic patterns in the cells of cats and dogs. Every organism starts from a single living cell which in some mysterious way contains the whole miraculously complex pattern which distinguishes one species from another. In one kind of cell there lies potentially an oak tree, in another a swordfish, in another a man. It is the specific pattern in that first cell, and in all the daughter cells into which it proliferates, that make an animal or a plant what it is in its particular species. This vast system of related natures, as studied by physical and biological scientists, is what we mean by the hierarchy of being as distinguished from the hierarchy of purpose or operation.

It is important to remember that the activity of a thing in its environment and its essence in itself are at once linked closely together and at the same time are quite distinct. If silver were not exactly what it is it would not behave as it does

in the presence of sulphur. If the cat did not have padded feet and retractile claws she would not be able to catch mice. What we do depends upon what we are, and what we are depends upon what we do. And yet *doing* and *being* are separable in thought if not in reality.

If we think of function as an expression of the transcendental attribute *goodness*, and being as the transcendental of that name, we see the inevitability of the connection. A transcendental predicate is what one can truly say about everything ever created. If goodness and being are really transcendentals, as the philosophers assure us that they are, then they must co-exist in every creature. The oak, and the fish, and the man cannot avoid having a place in the hierarchy of functions any more than they can avoid a place in the hierarchy of specific natures.*

How does the principle of species in a thing, its specifying principle, manifest itself to our minds? It does so in various ways, of which the most noticeable is that it is the principle of intelligibility. What the scientist, whose business is knowledge, abstracts from the thing he studies is precisely that which differentiates it from anything else—the truth about it. Francis Bacon contrasted sciences and arts by pointing out that the scientist abstracts from a thing its essence and makes this part of his own mind, whereas the artist does exactly the reverse, putting into unspecified matter a new principle of specification which comes from his mind. (Of course the scientist may also concern himself with what things do, but his object is to know the truth about what they do rather than to make them serviceable to himself.)

* I believe that the distinction between essence and act can be carried further back still, where each may be seen as a relationship. The function of a thing is its relationship to other creatures in a universe of which it and they are parts. The essence of a thing is its relationship to its own parts, the patterning of which makes it what it is in its kind.

The specifying principle seems also to be the focus of *interest* in a thing. The person who has an enthralling enthusiasm, be it for horses, or photography, or for Japan, or what not, does not care how the object of his interest can serve him, but rejoices in the very being of the thing itself, in that in it which makes it what it is. A young American captain of artillery when he first became acquainted with the French 75 millimeter field piece, was so overwhelmed with admiration for its mechanical perfection that he said he would like to have one in his back yard after the war. The purpose of a field piece is to kill people, and he obviously was not interested in that. What swept him off his feet was the perfection of that particular kind of thing. William Morris is reported to have said "that the real way to enjoy life is to accept all its necessary ordinary details and turn them into pleasures by *taking interest* in them; whereas modern civilization huddles them out of the way, has them done in a venal and slovenly manner, till they become a real drudgery which people can't help trying to avoid."

The specifying principle appears to us also in a third guise. When we have a direct and unreasoned apprehension of a thing's beauty, whether it be an object of nature or of art, we are again making an intellectual contact with its very nature, with the principle that makes it what it is. In this case we are using our intuitive intellect (or are using our intellect intuitively) and without conscious ratiocination. We know that the thing we are looking at has perfection as the sort of thing it is, and we rejoice in that knowledge.

These three experiences, of truth, interest, and beauty, should not be separated, for they are merely the aspects of a single object grasped as our minds, made as they are, are able to grasp them. We see the

six colors of the spectrum not because those are the only wave-lengths that exist but because our eyes are so made as to see no others. Honey bees see colors far beyond our range in the ultra-violet. The painter Whistler claimed to see further in that direction than other men. Many Small animals hear sounds pitched too high for human ears. And so it is with our minds. We experience the impact of an object's specifying principle as knowledge, as love, and as joyful admiration, but a single perfection stimulates in us these various reactions. If we are wise we will only distinguish them to reunite them immediately. The scientist, the amateur and the lover of beauty are not three specialized kinds of men, but every normal man is all three together.



IS THERE ANYTHING else to be said about this specifying principle that will help us to answer the question with which we began—the question about Freedom and Discipline in the arts? We say that this force is *in* the thing that it specifies. In what sense is it in it? Has it a special locus? Where is it to be found? Let us take the biological world first. Plants and animals grow by the multiplication of cells from one original cell. Not only the first cell, but every one of the millions of cells that it splits into, contains the whole genetic pattern of the organism. The biologist can tell us a great deal about the genes and chromosomes which somehow carry and transmit the force that gives to the living specimen the species that it is created with, but the mystery of it still outweighs the knowledge. For our present purpose all we need notice here is that natural organisms grow from a single cell, which in some manner contains the force that establishes its species.

In the universe of human production, the world of artifice, we see a distinctly different process at work. Here things do not *grow* but *are made*. Whether the maker is an artist at his work or a bungler, the shaping force comes not from within but from without. The specifying principle is not present complete in each microscopic bit of matter, but is formed only once and in the mind of the maker. Material is chosen by that mind in mass, and in mass the pattern in the maker's mind is applied to it.

But though the specifying principle, the exemplary pattern, is repeated in every tiniest bit of matter in nature, and occurs once and is applied to the matter as a whole in the case of art, the pattern itself seems to have similar elements in the one case and the other. Because our time is so short I will briefly describe the composition of a creative pattern as we meet it in art.

The theologians tell us that only the good has the power to stir the human will to action. Even sinful acts are motivated by a desire for some good, though the wrong good may be chosen by a disordered mind. And so it is also with art—the making of new things. No hand will be lifted to begin work unless that work is believed to be of some benefit to someone. It is not that the artistic process *should* not start—it *cannot* start—without the desire for some good to spark it. As the end of man is ultimately the love and service of God, it is not normal for man to worship himself in the things he makes. If art is to be normal, the thing made by art must serve some good purpose, and therefore be fitted into the hierarchy of means and ends that we have already noticed as universally present in the natural creation. The first element in the creative idea which is to grow in the artist's mind is an understanding of the purpose of the thing he is to make, and a deter-

mination to achieve that purpose, for the service of God and man.

But the definition of a need is not enough. The artist must be a man of experience and skill or he cannot plan his work properly. The bare definition of the need to be served must be clothed with the artist's past experience of materials and of the means with which materials are shaped. The definition must be embodied in terms of the technique which is to be employed. If the exemplary mental pattern is not developed in terms of the technique by which it is later to be imposed, the artist will be confused and checked by all sorts of unforeseen obstacles. A designer cannot be an artist if he is not a master of his craft.

There are thus three classes of knowledge which go to make up the creative image—knowledge of the need to be served, of the material to be used, and of the means by which the material is shaped. In a truly creative mind these three groups of ideas are fused together into a single idea, and that single idea is reflected in the imagination as an image. The image, which determines the object as of a certain kind, will have these three elements, but there is a fourth. And this fourth element derives from the fact that the pattern is the product of a human mind. The artistic creativity not only organizes the elements of purpose, material and means into a unified, original whole, but, like any other instrument, it leaves the mark of its own instrumentality on that whole. Just as the calligrapher's pen leaves on the letters it writes the quality of thick and thin strokes, and just as the violin leaves on the music it plays the specific quality of violin music, so the creative image bears the trace of the mental instrument that produces it. This quality we will call the *formal trace*.

You may have noticed that until now I have avoided using the word *form*. One reason for this is the hopeless ambiguity

of this word as it is currently used in artistic discussions. It has so many different meanings that unless it is carefully defined in each context (and how often is this done?) it becomes meaningless, and its use increases the already sufficient confusion. To avoid this the best way is to drop the word from our vocabulary until we are ready to define it and limit its use to that definition. I use the word *formal* here as meaning the quality a thing has that indicates its mental origin.

The formal trace, then, is the fourth element in the development of a creative image. Its presence there accounts for qualities in the image which the other three elements cannot account for. These qualities seem to be mathematical in their nature, or at least to allow of a mathematical interpretation. Rhythm in music and in poetry, differences in pitch in music, color relationships in painting, volume and surface relationships in architecture and sculpture, are examples of the formal trace. In a perfect work of art, whether it be a poem, a building, or a symphony, this mathematical quality is at once the crown of its perfection and the guarantee of having been normally produced.

The presence of the formal trace shows the work to have been *original* in the proper meaning of that much abused word. Originality has nothing to do with novelty, but means that an object has a true imaginative origin. Whether the work be an epic or a chair, a brand new mathematical formula or a crucifix of which millions have been made before, it will be original or not depending on whether the artist's imagination does or does not work normally.

The true artist makes the elements which go to make up the image his own. So, to the man of prayer, it is not very important whether the phrases he uses come from this or that source, provided

that he is able to bring them to life, and pray them from his heart.

We all know what happens to the maker whose imagination has been injured and does not work normally, and cannot produce images that are alive and prove their vitality by showing the formal trace. What he makes lacks the hallmark of good workmanship, and he tries to copy the beauty of other things. He becomes a naturalistic, or derivative, or mathematicistic artist. It is no use. We can only achieve beauty in one way, and that is by following our natures as God created us.



SO WE RETURN TO OUR original question. Where in the artistic process should discipline be exercised and where should the maximum of liberty be allowed? I think we already see the answer. It is now obvious, I think, that the artist must submit to strict discipline in the whole affair of purpose. His work is done in the fulfillment of a need and he must submit to the will of those for whom he works. If he disregards the social value of the thing he makes his work is wrong from the start, and no amount of technical skill or creative genius will ever be able to give it a place in the hierarchy of means and ends. No matter how much he may be convinced of its value as an expression of his own creativity, if the artist does not give the patron what the patron can use, his toil is of no avail. And so also it is with materials and means, and with their interrelation which we call technique. Here, too, the artist must accept discipline. If I am not technically trained, no amount of good will on my part will enable me to ride a horse well, or write a fine chancery hand, or play the violin. To ride well, write well, or fiddle well requires long and sometimes painful practice, and it is so with the technical part of any art whatever.

But this is not the case with the creative part of the artistic process, with the development of the specifying image. In this field there is but one rule and that is that there are no rules. The formal trace is the gift of a healthily functioning imagination. If it does not appear, the only cure is to restore the imagination to its healthy state. But unhappily in our academies of various kinds that is not the means usually taken. Rules, and the discipline of rules, are applied to the field where rules are out of place. The unfortunate student studies the rules of the color wheel, the rules of prosody, of counterpoint, of dynamic symmetry. Doubtless there are truths behind these rules but they are truths that it is the scientific analyst's business to study, not the artist's. The color wheel never yet made a good colorist, nor the rhyming dictionary a poet. These are props and crutches which the maker with a weak imagination reaches for in his desperation. There is also a science of digestion with all sorts of medical lore regarding proteins and amino acids, carbo-hydrates and alkalies, but no one would think of studying all this as a means to curing his peptic ulcers. The way to cure the ulcers is to eat the right food, and stop worrying. So it is with the imaginative function. It will only work properly if we feed it the right food and let it alone.



SO WE CAN ANSWER OUR question in a short sentence. The purposive and technical aspects of art must be under strict discipline, and the creative must be free. The practice of many art schools today is in exact contradiction to this. The purpose for which things are made is ignored, techniques are not taught, and there is endless talk and worry over those aspects of the process which talk and worry sterilize and kill. The failure of such schools to give the technical instruc-

tion that the student craves is often tragic in its consequences.

A glance at any of our few medieval books on art—Theophilus Presbyter, Villars de Honnecourt, or Cennino Cennini—shows the emphasis that we must regard as normal. They do not say much about purpose for they take that for granted. Regarding technique they give the most minute instructions, but when they come to the creative part they give no advice whatever, contenting themselves with some such phrase as, "now take your brush and draw whatever you please."

There are certainly those who prefer the products of our contemporary art world—the world of the art magazines,

the great auctions, the one man shows, and the art schools—to the products of ancient China, and our own pre-Renaissance past. Those of us who prefer the contemporary art world have a system of education which leads straight to it, frustrations and all. But those of us who prefer the traditions of craftsmanship which have combined use and beauty, and have, the world over and from earliest times until now, enriched the lives of all men with that combination, we too have our formula, and it is this. As a servant and as a craftsman follow the experience of the ancestors with piety, and let design look after itself.



THE FOUR ROYAL STARS

THE EDITOR HAS RECEIVED THE following request.

"In the Pentecost issue on p. 95, where the design of the C.A.A. medal is described, occur the words "In the center is a cross surrounded by four stars, which represent—it is a long story but they do represent—the four Evangelists shedding light on the fact of our Redemption, or the four Living Creatures of the Apocalypse standing

about the throne of the Slain Lamb." Would you please give us some outline of this "long story" in a future issue."

In reply to this question we quote from a letter from the designer of the medal to one of the other members of the Award Committee.

"Historians of astronomy tell us that in about 3000 B.C. the four large stars that

we call Fomalhaut, Aldebaran, Regulus, and Antares, which stand almost at right angles to each other in the sky and divide it into quarters, marked the positions of the equinoxes and the solstices. Due to the precession of the equinoxes they are now some 30° off. Their regular arrangement, their brilliance, and their relation to the four cardinal points were naturally of great interest to the astrologers of the Asianic cultures, and they were singled out in China, Persia, Mesopotamia, and elsewhere as the "four guardians of the sky", "the four royal stars", and such names, the idea originally seeming to have been that four tremendous beings (gods) spoke to us about, and did honor to, a far greater being (the High God of the Original Revelation.) As each of these stars was part of one of the zodiacal constellations, they became associated with them; Fomalhaut with the water-carrying Man, Aldebaran with the Bull, Regulus with the Lion, and Antares with the Scorpion. (The exact relationship of the Scorpion to the Eagle is a matter of some confusion, but it is the only element in the story that is not quite clear.)

As the various pagan religions degenerated, the "royal witnesses to the Sun" became gods in their own right, and the conception of the High God got crowded out and forgotten. Thus in Babylonia we find four divinities with human, bull's, lion's, or eagle's bodies respectively, or combinations of them, and one of them—Marduk—becomes the chief god of a polytheistic and mythological system. But we can still see the traces of what had been an earlier pattern of a true God with four angelic servants or spokesmen.

In the Hebrew revelation we see the same images used, notably in Ezekiel's vision. As supporters of God's throne, high above the stars, we have the whirling "living creatures" with faces of man, ox, lion, and eagle. In the Holy of Holies we

have the seatless throne of the invisible God supported, not by lions as the throne of an earthly king would be, but by Cherubim, which the scholars tell us were composite animals, made up of man, bull, lion, and eagle. In both the visionary and the material throne the meaning is the same, viz., that the most tremendous powers that human minds can conceive, the wheeling heavens, are no more than the supports of God's throne. Hence in Israel the conception of the four waiting on the ONE, either returns to its first purity, or achieves its culmination, depending on our view of the history of religions.

But in neither case was the Old Law a real culmination. The Sun of Justice on which the four angelic servants waited was still to rise. And so in the Apocalypse we find the same four living creatures, standing about the throne of the Lamb. Christian tradition has interpreted these in various ways. The four animals were associated with the Evangelists who are the four voices that tell us about Christ, just as in early paganism the stars told of the journeyings of the Sun, and in Israel told about the majesty and unity of God. There they were also associated with the four interpretations of scriptures; the literal, the allegorical, the tropological, and the anagogical. Or with the four stages on the journey of the soul to Paradise. All these conceptions (and there may well be others) are closely knitted together in the Christian tradition.

The four stars surrounding the cross (throne of the Lamb) seem one of the richest of Christian symbols, and one which has not become dulled by over-use. To say that it represents the Gospel and the four lights by which we know it is perfectly true, but it is far from the whole truth. I can't think of anything that would look better and mean more for that side of our medal."



Relief from the head of a gravestone, designed and carved by Carlos Cotton, representing the Evangelists as holding the four pillars which in ancient times were fabled to support the corners of the sky. As the pillars assume the form of the Cross, the carving may also be read as having the same meaning as the Reverse side of the Catholic Art Association Medal.



The Gold Medal of the Catholic Art Association Award. Exact size. Awarded for the first time to Miss Lauren Ford of Bethlehem, Connecticut, widely known religious painter. The obverse (left) shows the monogram of Jesus Christ the Savior, and the Reverse (right) St. Thomas' definition of art, and the Cross illuminated by the light of the four gospels. (See page 108.)



Catholic Art Association Officers at the Yankton Convention.

Standing, left to right: John Manion, Herkimer, N. Y., promotion director; Sister M. DePadua, O.S.F., Joliet, Ill., regional director central; Sister M. Ruth, S.S.J., Nazareth, Mich., public relations director; Sister M. Janet, S.C., Washington, D. C., Liaison; Sister M. Bernadine, C.S.J., Minneapolis, Minn., convention program manager; Sister Marie Pierre, C.S.J., St. Paul, Minn., elementary education committee; Alfred Muellerleile, St. Paul, Minn., regional director, north central; Rev. Thomas Hinsberg, St. Clair Shores, Mich., publicity.

Seated, left to right: Graham Carey, Newport, R. I., editor; Sister Mary Rosine, R.S.M., Our Lady of Cincinnati College, Cincinnati, Ohio, recording secretary; Rev. Emerit Pichler, O.S.B., St. Vincent's Archabbey, Latrobe, Pa., vice president, eastern division; Rev. Thomas Phelan, Troy, N. Y., president; Rev. John M. Damin, Portland, Ore., vice president, western division; Mrs. Nelson Mercer, Buffalo, N. Y., membership secretary; Sister M. Jeanne, O.S.F., Rosary Hill College, Buffalo, N. Y., corresponding secretary; Robert D. Feild, New Orleans, La., regional director, south.

BROTHER YVES' MISSAL

Edith Ballinger Price



IN THE PENTECOST issue of the Catholic Art Quarterly, the reviewer of the *Missal de Frere Yves* seems to me to have been

over-indulgent to the illustrations, which are such a notable feature of the book. I cannot but feel that the good brother has missed, through a psychological error, the very effect that he has been at such pains to accomplish. We are told that he worked for two hours every evening on these pictures, after his day of toil in the monastery fields. Surrounded by the simplicity of the French countryside and its peasants, one wishes that the images which came to him during his labor could more satisfactorily have set forth his own undoubted devotion in terms more understandable to the audience for whom the pictures were designed. One would like to ask Frere Yves several questions.

- (A) Is he well acquainted with children?
- (B) Does he think he is representing things in terms that they will understand because the pictures correspond to *his* idea of drawings by children? Or

- (C) Does he feel that he is leading them towards an appreciation of a Picasso-esque sort of idiom which he himself admires?

Eight to twelve—the age group for which this missal is intended—is a rather wide range, comprising so many stages of a child's steady and swiftly changing development that it is a difficult period to satisfy. Viktor Lowenfeld, in his *Creative and Mental Growth*, makes a number of age divisions in his study of the creative expression of children. The period for which the *Missal de Frere Yves* is conceived includes the last year of what Professor Lowenfeld calls the "Schematic Stage" (seven to nine), the whole of the "Dawning Realism Stage" (nine to eleven) and two years of the "Pseudo-realistic Stage" (eleven to thirteen). Within the four years from eight through twelve, Professor Lowenfeld notes many creative, emotional and psychological changes and awarenesses, but where does a liking for Frere Yves' work fit into any one of them? Despite the artistic limitations of the younger children, a fairly constant literalness, a desire for accuracy however unattainable in their own efforts, characterizes the entire age range—and there is nothing literal nor accurate about Frere Yves' illustrations.



In this child's drawing the interest is obviously in the horse rather than the Prophet Elias. The care for detail of which Miss Price speaks is evident here, even to the nails in the horse's shoes.

Any one who draws at all and who has been enlisted by the children of his acquaintance to make pictures for them, must surely have run head-on into the cool, critical concern with details—details which must be *right*. The poor amateur who is requested by a ten-year-old boy to draw a jet plane, or the latest automobile, or a baseball pitcher winding up, may well tremble as he meets the more or less polite scorn of the young critic and his comments on the missing or inaccurate details of the sketch.

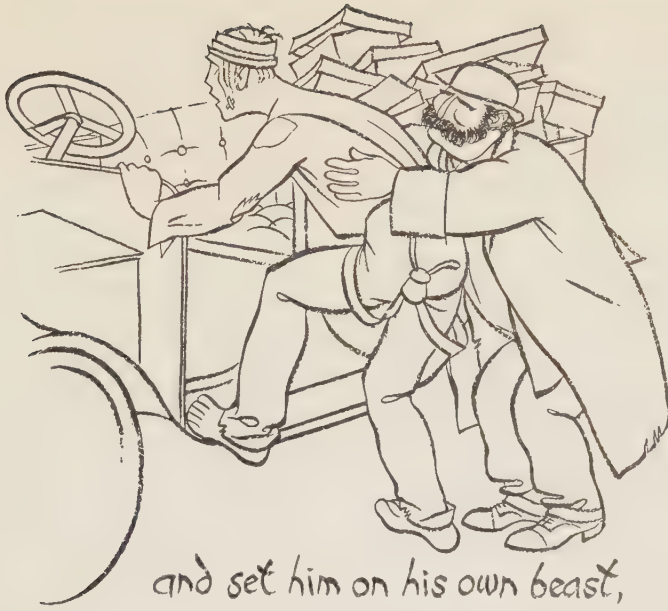
It is my conviction that children do not *like* to draw badly—they draw badly because they have not yet learned to draw as well as they wish. I myself, as a child who drew from an early age, and as an adult who has made many pictures for many children, am convinced that a child would gladly express himself in endless realistic detail, were he able to manage the technicalities of the expression. But there is certainly no detail, no accuracy, and, alas, no beauty in this missal. The

well-nigh ludicrous grotesquery of faces and forms would seem to serve here no useful purpose in the field of either art or devotion. A two-year-old might plant a forefinger on such a figure and cry, "Man-man!" but the eight to twelve-year-old wants a good deal more. In the representation of the Good Samaritan, for instance, I should expect that these merciless young observers would ask where the headlights and fenders of the automobile are—and might also inquire why the traveler's body is under the Samaritan's right arm while the legs stick out behind his left side. These children are brutally literal when it comes to judging work other than their own—and they also see clearly enough wherein their own falls short of their inward image.

If the Good Samaritan in modern dress makes the parable more vividly understandable to twentieth century youth, does not the story told by Thomas Derrick's skillful dry-brush hit the mark more acceptably than Frere Yves' version? Here



The Good Samaritan according to Brother Yves.



and set him on his own beast,

The Good Samaritan according to Thomas Derrick.

is restraint and simplicity, a lovely balance of design, no lack of meaningful detail, discerning characterization—a total of something good to look at.

In evaluating this particular book, its devotional purpose must surely be considered—more seriously considered than if it were a mere picture book (though bad art has no place in *any* picture book). Images which are satisfactory to Frere Yves (they must be satisfactory to him or he would not, from his monastery, offer them to his young compatriots) may not be wholesome or edifying representations to the children who behold them.

This is a missal—in which they are to follow the solemnity of the Mass, and by means of which its message and its meaning are to be made more vital and more clear. It is difficult to believe that these grotesque forms, colored at random in garish and unrelated hues, could do much more than make the children laugh when they should pray. The images learned in childhood are hard to dismiss in later years.

It would seem a pity to impress—perhaps indelibly—a conception of holy personages in the guise of these crude and goggle-eyed creatures which lack even the authenticity of the primitive; a conception almost as unfortunate as that gained by early exposure to the saccharine or plaster-or-paris style of religious art.

One wishes in passing that it had occurred to the elder Boutet de Monvel to illustrate a child's missal. How charmingly and with what simplicity he could have done it! In those delicate outlines and flat, pale colors, no detail dear to the children would be lacking—yet there could be no accusation of photographic realism. No doubt de Monvel is out of fashion now; yet, strangely enough, children are much the same. They would not realize that he is out of fashion. Surely they would pore over the pages of such a *Missel pour les petits français* with a pleasure, and wonderment, and profit, and devotion, that the *Missel de Frere Yves* seems to me unlikely to inspire.

TEN YEARS AGO: THE ARTIST IN CHURCH

Thomas Derrick



HE CONTEMPORARY artist is free. He presents in visible form his personal experiences, conditioned solely by the size of his frame, and the form even of that is determined by himself. As artist, he rejects all external conditioning factors. To him, architecture exists only as the architecture of the gallery, which is to say that he expects it to be subordinated so as properly to display his works, which present his personal vision, ranging over the entire field of human experience.

Should he approach the church with the purpose of its embellishment by his pictures, he is brought face to face with architecture, not as a subordinate, but as a mistress. He finds also that the church is liturgical in plan, as is everything pertaining to it. He finds that he is *conditioned* both by the architecture in matters of form, and by the liturgy in matters of content.

Any or all of these conditions he may fail to accept as such. Perceiving them he may decide to ignore them as irrelevant, or to rebel against them as restrictive. Or it is possible that he may be moved by them so as to embrace them as sources of inspiration.

To consider first the conditions in regard to form imposed by the architecture, it cannot be assumed that because his object has previously been to present in pictures freely his emotional reaction to experience, that therefore, and of necessity, as a concomitant of his success in that

direction, he also possesses, in addition, so vivid a sense of architectural arrangement and design that he will feel compelled to discipline his practice to accord with an architectural setting. On the contrary, he is likely to continue, so far as he is able, his previous attitude of mind and attempt to deflect to the wall surface that which he had previously painted on canvas.

Such a course, from whichever cause it may derive, is neither to overcome the problem nor to embrace it as an opportunity, which remains as a contingency, but considering the artist's training, his ordinary practice, and the current traditions of his calling, a remote one. In following it he would work with and through the architecture to embellish it and to complete it so that it might the more fully discharge its function.

But this represents a departure from the artist's former practice, the possession of a particular sense—the architectural sense—requiring a particular training, and most probably the use of other technical methods. It is unlikely that the artist already established in one sphere—that of free representational painting—will pass readily to the very different one of decoration. The "Painter and Decorator" as ordinarily understood approaches the problem more naturally and directly than the "artist" as ordinarily understood.

As so understood, the artist is essentially individualist, engaged in purely personal expression. The gallery is pre-eminently a programme of soloists. On the other hand, the church is a choir, singing in unison. Confronted with the liturgy, the

artist is likely to meet it very much as he met the architectural conditions. He may seek to ignore it or rebel against it as restrictive, or he may embrace it as inspiration. But this last implies too sudden and drastic a change of heart for it to be likely to occur, for he is by habit personal, whereas the liturgy is impersonal. It is probable that he will continue to sing as a soloist in the midst of the choir, very much as he has been used to singing in the gallery, with a nominal and platonic acceptance of liturgical forms.

As the "painter and decorator" could align himself the more readily with the architectural conditions, so the much-

maligned "repository art", however depraved and mechanical in matters of form, is probably more nearly aligned to the liturgical tradition of the Church.

This is not to say that the contemporary artist is by nature precluded from approaching religious themes in his pictures, or that they need be lacking in genuine religious emotion. But it is to suggest that an improvement in liturgical art is unlikely to arise from an attempt to deflect qualities from the sphere to which they belong, to another to which it is essentially contrasted, in which such qualities would either appear as an intrusion, or else be overwhelmed.



CONTRIBUTORS TO THIS ISSUE

THOMAS DERRICK (1884 - 1954) needs no introduction to readers of the C.A.Q., to whom he always showed generosity both of time and skill. He was as sparing with his pen as he was prolific with his brush, and we have seized on the opportunity given us by TEN YEARS AGO to reprint one of his rare pieces of writing.

ROBERT D. FEILD will not soon be forgotten by those who heard him speak both formally and informally at Yankton. Mr. Feild began his professional life as a painter, but has devoted most of his years to teaching art, both at Harvard and Tulane, from which latter University he will retire next year as emeritus. He is the author of *The Art of Walt Disney*, and has for the last year been our Regional Director for the Deep South. The illustration is Mr. Feild's bookplate, by Roxanne Carey. The bird sings the words of St. John's first chapter, "The light was the Life."

EDITH BALLINGER PRICE will be remembered as the authoress of *The Neglected Art of Story Telling*, which was printed in our Michaelmas issue a year ago. Miss Price is a writer, painter, and illustrator of children's books. In this last capacity especially her observations on the illustrations to the Frère Yves missal should be read with respect.

THOMAS HINSBERG is our Publicity Director, and was a Basselin Scholar at The Catholic University of America. He is a priest of the Archdiocese of Detroit. TOM GOURDIE, whose account of teaching the Chancery Hand to Scottish children we published at Easter, has graciously allowed us to reprint his Handwriting Chart with this issue. The chart is not bound in, so that it may be mounted or framed for convenience in use.

Unsigned articles are customarily by the editor.

The initials on pages 120 - 124 are reproduced from the folio edition of the *Opera Virgiliana*, published by John Crespin in 1529.

This issue brings our twentieth volume to its close, and with the Christmas number we will issue an Index covering volumes XI to XX inclusive. We suggest that those who bind their copies do not do so until this index can be included.

We call the attention of our readers to the fact that the third issue of *L'Art d'Eglise*, published by the Benedictines of the Abby of Saint André at Bruges in Belgium, is devoted to religious art in the United States, with illustrated articles by the Reverend E. J. Sutfin of Montgomery Center, Vermont, by Mr. Maurice Lava-noux, editor of *Liturgical Arts Quarterly*, and Mr. Frank Kacmarcyk.



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